

HP04-05

Eddie Hill

THE FENIX

for SATB div. chorus with soprano solo



text, Anglo Saxon, from the Exeter Book

The Fenix

Se sceal þære sunnan sið behealdan
leohte in life
lif butan ende

She shall behold the sun's journey
light in life
life without end

ðone wudu weardaþ, wundrum fæger
fugel feþrum strong, se is fenix haten.
Se sceal þære sunnan sið behealdan
hwonne up cyme eastan glidan
ofer sidne sæ swegles leoma.

in woodland dwells, wondrous fair
bird, feather-strong, who is called Fenix.
She shall behold the sun's journey
When up comes, gliding from the east
over the wide sea, heaven's gleam

Se sceal þære sunnan sið behealdan
leohte in life

She shall behold the sun's journey
light in life

þær se eadga mot eardes neotan,
wyllestreama wuduholcum in,
wunian in wonge, oþþæt wintra bið
þusend urnen.

There she enjoys her dwelling place
in the well-streams and the woodland grove,
living in the world, until winter takes
a thousand turns.

ond fenix byrneð.
wundrum fæger

and Fenix burns.
wondrous fair

lif butan ende
leohte in life...

life without end
light in life...

Text from the Exeter Book, public domain

GUIDE TO PRONUNCIATION

Pronunciation key:

æ= "A" in "cat"

th= "voiced th," as in "that"

U= like "oo" in "book"

Anglo Saxon key:

þ and ð = "th"

æ= "A" in "cat"

leohte in life

ley-oh-tuh in lee-vuh

Se sceal þære sunnan sið behealdan

suh shéyal thæ-rah sU-nahn sith beh-héyal-dahn

lif butan ende...

leef bU-tahn end-(uh)

ðone wudu weardaþ, wundrum fæger

thoh-nuh wU-doo wehr-dahth, wUn-droom fæ-yer

fugel feþrum strong, se is fenix haten.

fU-gel feth-room strong, suh iz fee-nix hah-ten

hwonne up cyme eastan glidan

hwoh-nuh up cyU-muh éy-as-tahn glee-dahn

ofer sidne sae swegles leoma.

oh-ver sid-nuh say swey-lehs ley-oh-ma

þær se eadga mot eardes neotan,

thær suh éy-a-dyah moht éy-ar-dehs ney-oh-tahn

wyllestreama wuduholtum in,

wyU-lehs-tré-ya-mah wU-doo-hohl-toom in

wunian in wonge, oppæt wintra bið

wU-nee-ahn in wohn-yuh, oh-thaet wintra bith

þusend urnen.

thU-send Ur-nen.

ond fenix byrneð.

ohnd fee-nix byU-rneth

Commissioned by the Rose Ensemble
with funding provided by the Jerome Foundation
and special support from the Schubert Club.

The Fenix

for the Rose Ensemble

Edie Hill

♩ = c.48 ["The Fenix" should sing from behind an altar or from a side or back balcony (unseen)]

Soprano Solo
(The Fenix)

♩ = c.48 ["Treble choir" is to sing near the back or middle of the space]
Soprano
(with optional Boy Soprano)
[Boy Soprano (optional) is to sing from the back or side of the space (apart from the choir)]

Soprano

Alto

Alto

Tenor

♩ = c.48 ["Drone Choir" is to stand in front, singing from or near the altar]

Alto

mp

Tenor

Se sceal ³ Pæ-re sun - nan ³ sið be - heal - dan _____ Se

Baritone

Bass

expressively, full of light

p

leoh - 3 - - -

Soprano (S) part: Treble clef, 3-measure rest, then melodic line starting with 'leoh - 3 - - -'. Dynamic marking *p*.

Alto (A) part: Treble clef, 3-measure rest, then melodic line. Dynamic marking *p*.

Tenor (T) part: Treble clef, 3-measure rest, then melodic line. Dynamic marking *n*.

Bass (B) part: Bass clef, 3-measure rest, then melodic line. Dynamic marking *mp*.

Lyrics: leoh - 3 - - -

Lyrics: sceal þæ-re sun - nan sið be-heal - dan_(nn)

Lyrics: Se sceal þæ-re sun - nan sið be-heal - dan_(nn)

Performance instructions: *stagger breath, seamlessly*, *n*, *p*, *mp*.

* May be most successful when drone is sung with head voice, or "small-mouthed" oo.

6 *mf* *mp* *f*

S - te leoh - ³ - - te

Boy Soprano

S lif bu - tan en - de

A (oo) *n* *mp* Se

T (oo) *n* *mp* Se

B (oo)

B (oo)

Detailed description: This is a page of a musical score for a choir, page 3. It features four vocal parts: Soprano (S), Boy Soprano (S), Alto (A), and Tenor (T), and two Bass parts (B). The Soprano part begins with a treble clef and a key signature of one sharp (F#). The lyrics are: '- te leoh - ³ - - te'. The Boy Soprano part also has a treble clef and the lyrics: 'lif bu - tan en - de'. The Alto and Tenor parts have treble clefs and a common time signature (C). The Bass parts have bass clefs. Dynamic markings include *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). A crescendo hairpin is shown above the Soprano part. A large watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the page.

11 *mp* leoh - - - te in li -

11 *n* *p* *n* *p*
 sceal þæ-re sun-nan sið be-heal - dan__ (nn) oo

11 *n* *p* *n* *p*
 sceal þæ-re sun-nan sið be-heal - dan__ (nn) oo

(oo)

(oo)

14 *mp* *mf* Solo Soprano or Boy Soprano

fe leoh - - - te

3

mf lif bu - tan en - de

mf lif - - - bu - tan en -

mf lif bu - tan en -

mf lif bu - tan en -

8

14

A (oo)

T (oo)

B (oo)

B (oo)

FOR PERUSAL ONLY

19 *f* leoh - - - - te

mf lif _____ bu - - - tan _____ en - de

mf de lif _____ bu - - - tan _____ en - de

A de lif _____ bu - tan _____

A de

T *mf* lif _____

19 *mp* (oo) _____ Se sceal Pæ-re sun-nansið be-heal-dan (nn) _____ *n* *n* *p* oo _____

T (oo) _____

B (oo) _____

B (oo) _____

23

S

S

S

A

A

T

A

T

B

B

lif — bu - tan — en - de —

en - de

lif — bu - - - - - tan —

lif — bu - tan — en - de

23

A

T

B

B

(oo) —

Se sceal bæ-re sun - nan — (nn) —

(oo)

be-heal - dan — nn —

Se sceal bæ-re sun - nan — (nn) (*grad. to "oo"*)

(oo) —

["Treble choir" : begin moving towards the front (altar) to join the "drone" group.]

mp

mp

n

mp

p

26

S [Boy Soprano moves to front (but off to the side) where he will sing towards the end of the piece.]

S [“Treble choir” continues to move towards the front (altar) joining “Drone choir”. All should be in the front, in place by letter A]

S

A

A *p*
en - de

T *p*
lif bu - tan en - - de

A 26 *p* *n*
(oo) — Se sceal ðæ-re sun-nan sið be - heal - dan — oo —

T (oo) — be-heal - dan — (nn) —
(grad. to “oo”)

B *p* *n* *p*
(oo) — sið be - heal - dan — oo —

B (oo) —

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available for purchase.

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available for purchase.

37 $\text{♩} = c.60$

S

A *mp* *mf* *mp* *mf* *mp*

wun - drum_ wun - drum_ wun - drum

T *mp* *mf* *mp* *mf* *mp*

wun - drum_ wun - drum_ wun - drum

T *mp* *mf* *mp* *mf* *mp*

wun - drum_ wun - drum_ wun - drum

B

40

S

A *mf* *f* *mp* *p* *f*

fæ - ger_ wun - drum se is fe - nix

T *mf* *f* *mp* *p*

fæ - ger_ wun - drum fæ - ger_

T *mf* *f* *mp* *p*

fæ - ger_ wun - drum fæ - ger_

B *mf* *f* *mp* *p*

se is fe - nix ha - ten wun - drum fæ - ger_

42

S

A

T

T

B

ha - ten. wun - drum (sim.)

wun - drum wun - drum *p* chant-like

wun - drum Se sceal þæ-re sun-nan sið be -

wun - drum (echo) (sim.) (echo) Se sceal þæ-re sun-nan sið be -

wun - drum wun - drum

45

S

A

A

T

T

B

wun - drum

heal - dan Se sceal þære sun - nan sið be - heal - dan

heal - dan

wun - drum

49

S

S

pulling back just a bit ♩ = c.63 like early morning (S3) *n* *p*

eas - tan gli - dan

(S4) *n* *p*

eas - - - tan gli - - - dan

p *mp*

hwonne up cyme eas - tan gli - dan up cyme eas -

p *mp*

hwonne up cyme eas - tan gli - dan up cyme eas -

49

T

p

o - fer sid - ne sæ

mf *p*

sið be - heal - dan o - fer sid - ne sæ

B

B

52

S

S

S

A

A

A

52 *mp*

T

8 up cyme eas - tan gli - dan _____ gli - - - - - dan

mp

T

8 up cyme eas - tan gli - dan _____ gli - - - - - dan

B

mp 3 3 3

o - fer sid - ne _____ sæ eas -

B

mp 3 3 3

o - fer sid - ne sæ _____ eas - tan

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available for purchase.

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available for purchase.

65 *ff* *>*

S - - te

mf

S sun - nan sið be - heal - dan. ah.

n

A *mp* Se sceal þære sun - nan sið be - heal - dan.

A *mp* Se sceal þære sun - nan sið be - heal - dan.

n *mf*

A ah.

65

T

T

B

B

f *soaring* *ff*

S *f* leoh- - - - te leoh - - - - te

S *n* *mp* *n* ah

S *n* *n* ah

A *n* *mf* *n* ah

A *n* *mf* *n* ah

A *n* *mf* *n* ah

T *n* *mf* *n* ah

T *n* *mf* *n* ah

B

B



70 *mf* *mf*

S in li - fe leoh - - -

n *mp* *n*

S ah

mp *n* *n* *mp*

S - ah

n *mf* *n*

A ah

mp *mf* *n*

A Se sceal þære sun-nan sið be-heal - dan be-heal - dan

mp *mf* *n* *mp*

A be-heal - dan

n *mp* *n*

T 70 8 ah

n

T 8

B

B

FOR PERUSAL ONLY

76

S

te

S

S

A

mf

A

mf

A

mf

T

76 *mf*

8

T

8 *mf*

B

mf

B

mf

pær - - - se ead - ga mot ear - des neo - tan wyl - les-trea - ma

pær se ead - ga mot ear - des neo - tan wyl - les-trea - ma

pær se ead - ga mot ear - des neo - tan wyl - les-trea - ma

pær se ead - ga mot ear - des neo - tan wyl - les-trea - ma

pær se ead - ga mot ear - des neo - tan wyl - les-trea - ma

pær se ead - ga mot ear - des neo - tan wyl - les-trea - ma

pær - - - se ead - ga mot ear - des neo - tan wyl - les-trea - me

78

S

S *mf* wun - i - an in won - ge,

S *mf* wun - i - an in won - ge,

A *mf* wun - i - an in won - ge,

A *mf* wu - du - hol - tum in, wun - i - an in won - ge,

A *mf* wu - du - hol - tum in, wun - i - an in won - ge,

T *mf* wu - du - hol - tum in, wun - i - an in won - ge,

T *mf* wu - du - hol - tum in, wun - i - an in won - ge,

B *mf* wu - du - hol - tum in, wun - i - an in won - ge,

B wu - du - hol - tum in,

D

81

S

S

A

T

B

op - þet win - tra bið þu - send ur - nen. — ond

op - þet win - tra bið þu - send ur - nen. — ond fē - nix

81

op - þet win - tra bið þu - send ur - nen. — ond fe - nix

ond fē - nix býr - neð.

mf *ff*

84

S

S

A

T

B

fe - nix býr - neð. — wun - drum

býr - neð. — wun - drum fæ - ger. — ond fe - nix býr - neð. —

84

býr - neð. — wun - drum fæ - ger. —

fe - nix býr - - - neð. —

mp *mf* *p*

E ♩=58 (a little slower)

87 *rall.*

S

S

A

T

B

fæ - ger

p

very freely

p *mf* *p*

lif

lif

87 *mp* *mf* *mf* *p*

wun - drum fæ - ger

91

S

A

A

T

B

95

S

S

S

A

A

A

T

T

B

B

bu - tan en - de, lif bu - tan en - de. *pp*

95

lif bu - tan en - *p*

Detailed description: This is a page of a musical score for a SATB choir. The page is numbered 28 at the top left. It features ten staves, each labeled with a voice part: Soprano (S), Alto (A), Tenor (T), and Bass (B). The first four staves (Soprano, Alto, Tenor, Bass) are mostly empty, with only a few notes in the Soprano and Alto parts. The fifth staff (Alto) contains the lyrics 'bu - tan en - de, lif bu - tan en - de.' with a dynamic marking of *pp* (pianissimo) and a hairpin crescendo. The sixth staff (Alto) is empty. The seventh staff (Tenor) contains the lyrics 'lif bu - tan en -' with a dynamic marking of *p* (piano) and a hairpin crescendo. The eighth staff (Tenor) is empty. The ninth and tenth staves (Bass) are empty. A large, diagonal watermark 'FOR PERUSAL ONLY' is overlaid across the entire page. The number '95' appears at the beginning of the first staff and above the start of the Tenor part.

expressively, freely, soaring

mp

99

pp *mp* *pp*

S leoh - - - te leoh - - -

A

A

A

99

T de.

T

B

B

mp *mf* *f*

cantabile

p

103

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score is in 3/4 time and features a large watermark reading "FOR PERUSAL ONLY".

Soprano (S): The first staff contains the vocal line with lyrics: "te leoh - - - - - te in li - fe". The melody is marked *cantabile* and includes dynamic markings *mp*, *mf*, *f*, and *p*. A fermata is placed over the final note of the phrase. A rehearsal mark "103" is located above the first measure.

Alto (A): The second, third, and fourth staves are empty, indicating rests for the Alto parts.

Tenor (T): The fifth and sixth staves are empty, indicating rests for the Tenor parts.

Bass (B): The seventh and eighth staves are empty, indicating rests for the Bass parts.



From solo to orchestra, epigram to epic, Edie Hill's music unfolds seamlessly in all spaces and idioms. Her music has been performed in such distinguished venues as Lincoln Center, LA County Museum of Art, the Library of Congress, The Schubert Club, Walker Art Center, Liviu Cultural Center (Romania) and Feszek Művészklub (Budapest). Her choral music is widely performed by renowned ensembles such as Cantus, the Rose Ensemble, VocalEssence, Dare to Breathe, The Dale Warland Singers, The Singers: Minnesota Choral Artists, Valborg Ensemble (The Netherlands), and Harmonium Choral Society, as well as by many collegiate and liturgical choirs throughout North America, Eastern and Western Europe. A three-time McKnight Artist Fellow and a two-time Bush Artist Fellow, Hill has been awarded grants from the Jerome Foundation, ASCAP and Chamber Music America, to name a few. She actively cultivates the talents of young composers and musicians as well as educating and engaging the public in the music of today. She has been a guest lecturer at such institutions as Syracuse University, the American Composers Forum, the Iowa Composers Forum Nuts N' Bolts Festival, Tufts University, the University of Michigan and Delft

University (Netherlands). She earned a B.A. in music composition and piano performance at Bennington College where she studied with Vivian Fine, then earned her M.A. and Ph.D. degrees from the University of Minnesota with principle composition teacher Lloyd Ultan. She has also studied extensively with Libby Larsen. Hill is Currently Composer-in-Residence at St. Paul's Schubert Club where she runs the Composer Mentorship Program. She resides in Minneapolis where she works as a freelance composer.



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